



Chinese Porcelain in Habsburg Spain

Cinta Krahe

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3. Map of Southeast Asia.

The second objective was to acquire a share in the spice trade and develop contacts with China and Japan to foster the Christian missionary efforts and promote trade with these territories. Indeed, Manila was going to be the key to the trade in the East Indies (fig. 3). Having established a Spanish settlement in the Philippines, Miguel López de Legazpi¹⁸ wrote in 1569: 'We shall gain commerce with China, whence come silks, porcelains, benzoin, musk and other articles.'¹⁹

With the incorporation of the Philippines, Spanish America was brought to the gates of Asia, and the Spanish Habsburg Empire became the greatest power on earth, an empire on which 'the sun never sets', or as the famous writer Lope de Vega put it:

¹⁸ Spain's dominion over the Philippines continued until 1898, when it was surrendered to the US. The town of San Miguel was founded on the island of Cebu in 1565, and the city of Manila in 1571; the latter became the first Spanish capital in the East. See Alfonso Mola 2009.

¹⁹ Schurz 1985, p. 30.

for foure rials [reales]⁴⁶ of plate they giue fiftie peeces: very strong earth, the which they doo breake all to peeces and grind it, and put it into sesternes with water, made of lime and stone; and after that they haue well tumbled and tossed it in water, of the creame that is vpon it they make the finest sort of them, and the lower they go, spending that substance that is the courser: they make them after the forme and fashion as they do here, and afterward they do gild them, and make them of what colour they please, the which will never be lost: then they put them into their killes and burne them. This hath beene seene and is of a truth, appeareth in a booke set foorth in the Italian toong, by Duardo Banbosa [Barbosa] that they do make them of periwinkle shelles of the sea: the which they do grinde and put them under the ground to refine them, whereas they lie 100 years: and many other things he doth treat of to this effect. But if that were true, they should not make so great number of them as is made in that kingdome, and is brought into Portugall, and carried into Peru, and Noua Espania, and into other parts of the world: which is a sufficient prooffe for that which is said. And the Chinos do agree for this to be true. The finest sort of this is neuer carried out of the cuntry, for that it is spent in the seruice of the king, and his gouernours, and is so fine and deere, that is seemeth to be of fine and perfite cristal: that which is made in the prouince of Saxii is the best and finest.

In another part of the book a banquet is described:

In the middest of the table they doo sette the victualles in maruelous good order, as flesh of diuerse manners of brothes passing well dressed, and are serued in fine earthen [in the original Spanish book the author uses the word ‘porcelain’] dishes of great curiositie, and of siluer (although these vse verie seeldome, except for the viceroyes: they have no neede of table clothes nor napkins, for they eate so delicately, that they doo not touch the meate with their hands, but with little forkes of golde or siluer, with the which they eate so cleanly, that although it be verie small that they eate, yet will they let nothing fall.⁴⁷



8. *Historia de las cosas más notables, ritos y costumbres ... de la China*, by Juan González de Mendoza (Rome, Bartholome Grassi, 1585, in-8°). Biblioteca Lázaro Galdiano, Madrid.

⁴⁶ Refer to the Glossary for a full definition of *real*.

⁴⁷ The book was translated into English at Richard Hakluyt's suggestion in 1588 and republished by the Hakluyt Society in 1846. I have used a new edition of the book: González de Mendoza (1596) 2010, Chapter X, pp. 33–34, and Chapter XVIII, p. 138. The Spanish edition consulted



9. Jodocus Hondius, *China*. Hand-coloured engraving, 356 × 458 mm. Amsterdam, 1606. Archive of Antonio Pareja, Toledo.

China was to increase considerably as collaboration between the two empires in specific areas proved profitable. One of these was the joint military defence of East Asia against the growing presence of Dutch and English ships in the region. As far as the Dutch were concerned, Philip II had ordered an embargo on the Dutch trade in Portugal (their source of Oriental commodities) to punish them for overthrowing Spanish dominion of the Netherlands. On 14 December 1600, the *San Diego* – a Spanish trading vessel refitted as a warship to pursue Dutch ships entering Philippine waters – was sunk by the Dutch.⁶³ This was the first in a series of episodes that brought an end to the Iberian monopoly over Asian trade.⁶⁴ A few years earlier, Cornelis de Houtman (1565–99) had rounded the Cape of Good Hope and returned to Holland with a cargo of Oriental commodities (1595–97). In 1602, several trading companies in the Netherlands merged, and shareholders formed the Dutch East India Company (Vereenigde Oost-Indische Compagnie, or VOC), and soon huge quantities of Chinese porcelain and Oriental merchandise were finding their way to Holland.⁶⁵

⁶³ See also Chapter 4, pp. 251–53

⁶⁴ Jörg 2007.

⁶⁵ The English were another menace in the area. In 1600 Queen Elizabeth I (r. 1558–1603) granted a charter to the British East India Company and their ships arrived in Asian waters, settling in the Persian Gulf and along the Malabar Coast. A truce between the Portuguese and the English was signed in 1635; *ibid.*, p. 8.

task of tackling Spain's intractable problems.⁷² He also remained childless, so in the 1690s Spain was faced with the problem of succession to the throne, while the international front was characterised by a rapidly diminishing standing and a shift in European naval power to the Dutch and the English. The monopoly on the East Indies trade, which Spain and Portugal had clung to for decades, had been lost irrevocably.⁷³

CHINA IN GOLDEN AGE SPANISH LITERATURE⁷⁴

As we have seen, China began to enter into the Spaniards' collective imagination early in the sixteenth century, first by way of navigators' maps and chronicles, and then, from 1575 onwards, through the reports in which missionaries left written testimony of their experiences. As might be expected, men of letters of the period lost little time in taking note of that empire, but they had only the vaguest notion of it, regarding it as somewhere far off, exotic and unknown. Tempting as it might be to seek out the presence of China in what is known as the Golden Age of Spanish literature, the result would be a somewhat scanty collection of mostly inconsequential allusions, without a doubt disappointing in respect of the subject of this book. When it came to comparing and contrasting the Christian world with other cultures, the imagination of Spanish poets, novelists and playwrights could count on far more familiar candidates in the wake of centuries of warfare on land and at sea against their Moorish neighbours on the Iberian Peninsula and in North Africa and against the Turks who periodically threatened control of the Mediterranean. What is more, the abundance of early chronicles of the discovery and conquest of the Americas turned the New World into fertile ground for Spanish literary fiction, whereas it showed little interest in an Asian empire about which it knew next to nothing.

The year before Spanish Franciscan missionaries celebrated the first ever mass in Canton, in the second part of *La Araucana* (1578) – his great epic poem on the conquest of Chile – Alonso de Ercilla had already included China amongst the most distant places known on the globe. In that work, and in others of a heroic stature, China served simply as a name by which to refer to the farthest confines of the earth.⁷⁵ However, China meant something more than a mere geographical reference for Ercilla's contemporary, Miguel de Cervantes, who, when he dedicated the second part of *Don Quixote* (fig. 10) to the Count of Lemos in 1615, sang his praises by affirming that he preferred the count's generous patronage to that of the Emperor of China himself, claiming that the latter had invited him to take up the post of head of a school in his dominions and to teach Spanish there, using his novel as a primer.⁷⁶

⁷² However, between 1670 and 1680, aristocrats such as Don Juan (John) of Austria, the Duke of Medinaceli, and the Count of Oropesa promoted key political reforms. Ribot García 1993.

⁷³ 'Art and Decline in Early Seventeenth-Century Spain', in Elliott 1989, pp. 263–86. On Charles II of Spain, see Kamen 1980; Martínez Shaw 2006; Ribot (ed.) 2009.

⁷⁴ I am very grateful to Henry Ettinghausen for translating this section.

⁷⁵ *La Araucana* was published in Madrid in three parts (in 1569, 1578 and 1589). Various references to China can also be found in Bernardo de Valbuena's *El Bernardo, o Victoria de Roncesvalles* ('The Bernardo, or The Victory at Roncesvalles') (1624).

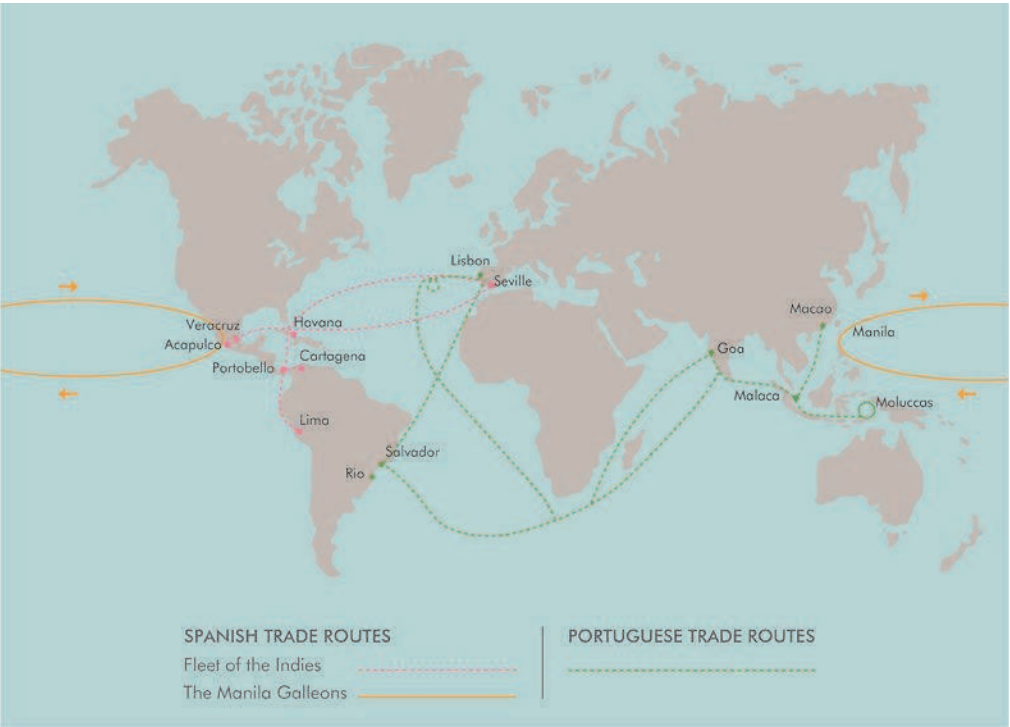
⁷⁶ *Don Quixote*, Part II, dedication to the Count of Lemos: 'and the person who has urged me most to lose no time in publishing this is the Great Emperor of China, for it must be a month ago that he wrote me a letter, in Chinese, that was delivered by a personal messenger, asking (or, rather, beseeching) me to send him a copy, as he wanted to set up a college in which Spanish would be

BY LAND AND SEA
The Spanish Trade
in Chinese Porcelain



THE MANILA GALLEONS

When Urdaneta made the first so-called *tornaviaje*, or return voyage, from the Philippines to New Spain in 1565, he opened up the route that would be taken by the Manila Galleons¹ until 1815 (fig. 12). Linking the political, economic and social spheres of three continents – Asia, America and Europe – the Manila Galleon route was part of the phenomenon now known as ‘globalisation’. Through the work of explorers, traders, missionaries and diplomats, it facilitated trade, serving to enrich all the settlements along the route.



12. Spanish and Portuguese trade routes in the sixteenth and seventeenth centuries.

¹ For more about the Manila Galleons see Haring 1918; Schurz 1985; Serrano Mangas 1985; Alfonso Mola and Martínez Shaw 2000; Flynn, Giráldez and Sobredo (eds.) 2001; Garcia 2004; Fish 2011; Giráldez 2015.



27. Blue-and-white pear-shaped bottle salvaged from the *San Diego*. Jingdezhen, b. 1600, Wanli reign (1573–1620). H: 30 cm. Museo Naval, Madrid.



28. Blue-and-white *kendi* with a spout shaped as an elephant's head. Jingdezhen, 1575–1600, Wanli reign (1573–1620). H: 20 cm. Museo Arqueológico Nacional, Madrid.

CHINESE PORCELAIN
IN SPANISH HANDS
Royals, Nobles and Commoners



important collection of Chinese porcelain in contemporary Europe, consisting of just over 3,000 pieces. Thanks to the German traveller Diego de Cuelvis's account of his visits to the Alcázar between 1599 and 1600, we know something about the way that Western and exotic objects were arranged in the palace. Unfortunately, though, his account lacks references to any of the Chinese porcelain that appears in the inventories.¹⁴⁸

According to the records, a total of 3,181 pieces of porcelain were deposited in the so-called *Pieza de la Torre* (also called the New Golden Tower, or New Tower), a large, square storage area in the south wing of the palace, capable of housing such a huge collection (figs. 52, 53).¹⁴⁹ Baltasar Porreño,¹⁵⁰ a priest who wrote in the seventeenth century about the various deeds of Philip II ('the Sensible King', or *Rey Prudente*), described a room on the ground



51. Sofonisba Anguissola, *Philip II*. C. 1565. Oil on canvas, 88 × 72 cm. Museo Nacional del Prado, Madrid.

¹⁴⁸ Diego de Cuelvis, *Tesoro chorográfico de las espannas por el Señor Diego Cuelvis* (*Diary of a Journey through Spain and Portugal in the years 1599 and 1600*), Leipzig. Manuscript in the British Museum, Ms. Harl. 3822. I consulted manuscript no. 18,472 in the Biblioteca Nacional de España, in Madrid (S.I.), which is a nineteenth-century translation by Joel Loris from the original manuscript in the British Museum. No precise date is given. The king ordinarily lived on the ground floor of the *Quadra del Rey* (king's quarter), a square room for private audiences decorated, according to Cuelvis, with a Chinese painting (he doesn't comment on the subject), grotesque figures (probably by Arcimboldo) and paintings of birds and people. Cuelvis also refers to the *Recámara* or *Guardajoyas* (treasury), where the most luxurious objects were kept, which was situated in two rooms on the west side of the palace that corresponded to the Golden Tower, a small, round old defence tower: 'Near the bedroom of the King, there is a mirror on the right-hand side and the wall looks like glass, an esteemed treasure. There are three chains of the Golden Fleece made of fine gold, also stones and diamonds ... one is worth 500,000 ducats.... There is a pearl that is called the orphan because it is alone and has no sister, worth 50,000 ducats.... The King of Spain has more boxes and silver chests full of precious stones that come from the Indies....' Cuelvis does not refer in his account to Chinese porcelain, which would be registered later in the inventories, probably because he did not visit the ground floor of the New Golden Tower, where the majority was assembled, and which would undoubtedly have impressed him. There were other Oriental items in the Alcázar such as 'a chair from India with a gilt lacquered back', and paintings of Indian birds and coloured animals on paper from India. These last objects appear in the inventory of 'Extraordinary Things that Were in the Tower Room', in AGP, leg. 919, transcribed in Pérez de Tudela 2010, p. 122. Unfortunately this inventory does not mention any porcelain.

¹⁴⁹ This second tower, also called Tower Room II or New Tower, was square and much larger. The interior was decorated by painters such as Gaspar Becerra, Romulo Cincinato and Patrizio Caxesi, and the marble and jasper for the fireplaces and lining on the lower part of the walls and in the corners were sculpted by the Italians Giovanni Antonio Sormano and Giovanni Battista Bonanome.

¹⁵⁰ I am grateful to Almudena Pérez de Tudela for her suggestions on this matter; see also Porreño (1628) 2001, p. 38.



58. *Kinrande* ewer shaped as a dancing Chinese lady. Jingdezhen, Wanli reign (1573–1620). H: 31 cm. Collection J. M. van Diepen, Fraeylemaborg, Slochteren, the Netherlands.



63. Blue-and-white dish with the coat of arms of the dukes of Bavaria. Jingdezhen, c. 1600, Wanli reign (1573–1620). Residenz, Munich.

of exotic or curious items. Her son Rudolf II, Holy Roman Emperor (1552–1612), was an avid collector and the main recipient of her gifts; in 1600 she sent him some porcelains and *búcaros* for his collection.²³⁰ However, in the 1603 inventory of Maria of Austria's possessions, only one piece of genuine porcelain was registered: 'a small porcelain clay jar from the Indies with handles, a ring and a gilded silver mount on top'.²³¹ She also owned a small jade vase – described as a 'small *piedra de ijada*, green with a

²³⁰ Trnek 2001, pp. 56–57. Rudolf II appreciated porcelain and owned some pieces, such as a group of 22 vases, which were 'white translucent of the *quinta essentia* [very refined and pure]'. Seventeen large lidded jars were placed above the cabinets of the *Kunstammer*, initiating a manner of decoration that became popular at the end of the seventeenth century. Some of the emperor's porcelains were also gifts from Isabel Clara Eugenia in Brussels, such as three chests with table porcelains that were taken to the treasury in 1609. Ambassador Khevenhüller provided the emperor with porcelain from Lisbon as well; *ibid.*, p. 66, footnote 84. Many porcelain pieces, some brought from Spain, are included in the 1612 inventory of his *Kunstammer*, which was compiled after his death; see Bauer and Haupt 1976.

²³¹ Documentary Appendix 1, Document 22, AGS, Patronato Real 31-28. A microfilm of the same inventory is in AHPM, no. 2614. Her inventory is published in Pérez de Tudela and Jordan Gschwend 2001, p. 117.



67. Blue-and-white bottle with the arms of Castile and León. Wanli reign (1573–1620). H: 29.5 cm, W: 15.2 cm, D: 7.9 cm. Peabody Essex Museum, Salem, Massachusetts.

by the king ‘in public’ (i.e., in the presence of privileged courtiers), and were served in the Antechamber, whether they were ‘ordinary’ meals, or those marking special events such as Easter, birthdays or particular solemn occasions.²⁶⁸ From the accounts of the Dutch traveller Lodewijck Huygens (1631–99), on 25 December 1660, we know of a ‘public’ meal hosted by Queen Mariana in the Alcázar, stating that after washing their hands the meal started with a consommé served in a ‘porcelain’ bowl with ‘Spanish style’ bread.²⁶⁹ The inventories preserved in the General Archive of the Palace also specify ‘seventeen dozen bowls, blue, white and scarlet, with gilt, totalling one hundred and four porcelain bowls of the type in which His Majesty has his soup’.²⁷⁰

²⁶⁸ Orso 1986, p. 17.

²⁶⁹ Huygens (1660–61) 2010, p. 45.

²⁷⁰ Documentary Appendix 1, Document 26, 7.



72. Titian, *Fernando Álvarez de Toledo, 3rd Duke of Alba*. 1570. Oil on canvas, 101 × 83 cm. Fundación Casa de Alba, Madrid.

Alba, with its vessels of glass and ceramic.³⁴¹ This display can be related to King Philip II's Golden Tower, where his glass and porcelain vessels were kept, and to other nobles of the same period, such as Constable Juan Fernández de Velasco y Tovar, 5th Duke of Frías (c. 1550–1613), who also had a *camarín* with porcelain and jars.³⁴²

The Borja Family

The House of Borgia (Borja in Spanish) was a renowned lineage from the town of Borja (Crown of Aragon). The family rose to prominence in Italy during the fifteenth and sixteenth centuries, producing two popes: Alfonso de Borgia, who ruled as Pope Callixtus III (r. 1455–58), and Rodrigo Borgia (Pope Alexander VI, r. 1492–1503).

³⁴¹ Quoted *ibid.* Santa Teresa de Jesús (1577) 1922, pp. 186–87.

³⁴² For a description of such porcelains see Documentary Appendix 2, Document 63; Montero Delgado et al. 2014, p. 337.

EXAMINING THE EVIDENCE

Extant Pieces,
Shards and Paintings





83. Blue-and-white garden seat (two views). Jingdezhen, Zhengde reign (1506–21). D: 63 cm. Convent of the Capuchinas, Toledo.



84. Detail of fig. 83 (top view).



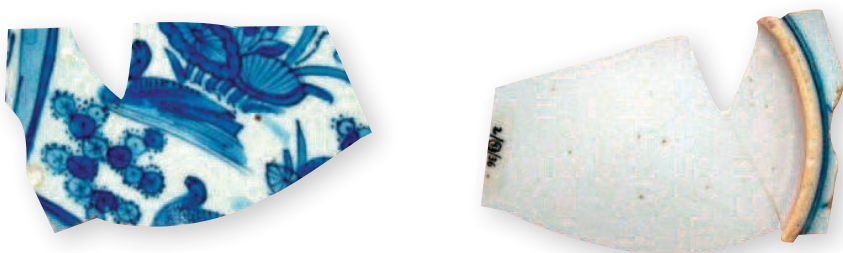
87. Blue-and-white bowl (side, interior and exterior views). Jingdezhen, late Jiajing reign (1522–66). Monastery of Santa María de las Cuevas, Seville.

but damaged piece was recovered from the same site (fig. 87). The bowl is decorated on the outside with cranes – symbolising longevity and wisdom – flying among clouds; inside, in the centre, another crane is depicted surrounded by four clouds, and the slightly blurred outlines of a diaper border are visible on the rim. The mark, encircled on the base, is – 大明年製 (*Da Ming Nian Zhi* – ‘made during the Ming dynasty’). The dating of the piece is late Jiajing (1522–66), and it bears a similarity to items found on the shipwreck of the Portuguese *Espadarte* (sunk 1558).

ARCHAEOLOGICAL FINDS

Excavations in Spain in the recent past have uncovered a number of Chinese porcelain fragments throughout the country, with the exception of the provinces of the Basque Country, Asturias and Cantabria, which have not yet yielded any shards. Madrid (the seat of the court) and Seville (the main trading city) – for centuries, the most important and densely populated cities in Spain – have both yielded a

THE PLAZA DE ORIENTE: This sits directly in front of the Royal Palace. The first shard recovered during excavations here was from a Jingdezhen *kraak* dish decorated with a ducks-in-a-pond motif (fig. 123), a decoration that featured lotuses and aquatic plants and was used on dishes at the beginning of the seventeenth century, during the reign of the Wanli Emperor (1572–1620), a contemporary of both Philip II (1527–98) and



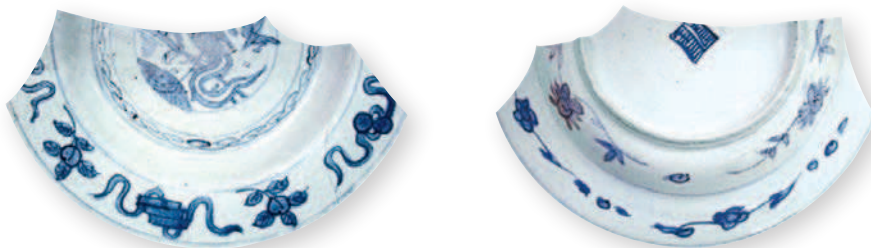
123. Shard of a blue-and-white dish (top and bottom views). Jingdezhen, c. 1600, Wanli reign (1573–1620). Museo Arqueológico Regional de la Comunidad de Madrid, Alcalá de Henares.



124. Blue-and-white dish. Jingdezhen, Wanli reign (1573–1620). D: 21 cm, H: 3 cm. Fondation Custodia, Collection Frits Lugt, Paris.



131. Shard of a blue-and-white bowl (interior and exterior views). Jingdezhen, Wanli reign (1573–1620). Museo de los Orígenes, Madrid.



132. Shard of a blue-and-white dish with a flattened rim (top and bottom views). Jingdezhen, Jiajing reign (1522–66). Museo Arqueológico Regional de la Comunidad de Madrid, Alcalá de Henares.



133. Blue-and-white plate (top and bottom views). Jingdezhen, c. 1550, Jiajing reign (1522–66). H: 3 cm, D: 19.5 cm. Amaral Cabral Collection, Lisbon.

cavetto is undecorated. The decoration around the rim comprises auspicious Daoist symbols among ribbons, such as the castanets of Cao Guojiu and the gourd of Li Tieguai, two of the eight Daoist Immortals; the symbols alternate with peach branches. On the outside of the rim are small flowers with dots. Similar pieces are held in the Casa-Museu Dr Anastácio Gonçalves in Lisbon, in the Topkapı Palace Museum in Istanbul, among the pieces recovered from the *Witte Leeuw*, the Dutch cargo ship that sank in 1613 off St Helena, in the Atlantic Ocean, and elsewhere (fig. 133).⁵⁸

⁵⁸ Pijl-Ketel 1982, pp. 186–87; Krahel and Ayers 1986, pp. 621–22; Matos 1996, pp. 60–61, 1997, pp. 80–81.

(soup bowl) of the *kraak* type, is decorated inside and out with wide panels separated by narrow ones. It is very difficult to identify the motifs – possibly a landscape with insects, maybe butterflies?⁶⁴

Kingdom of Castile

Ávila

This shard (fig. 138) was found in the Plaza del Mercado Chico, in between the Calle de los Reyes Católicos and Calle de los Comuneros de Castilla. According to the excavation report it was found with ash and materials dating back to the seventeenth and eighteenth centuries.⁶⁵ The shard belongs to a bowl decorated with a bird on a rock and a bamboo branch. The large and narrow panels on the cavetto are typical of the early seventeenth century.⁶⁶ A similar bowl or ‘crow cup’ with analogous decoration exists in the National Archaeological Museum in Madrid (fig. 139).



138. Shard of a blue-and-white bowl. Jingdezhen, c. 1620, Wanli (1573–1620) – Chongzhen (1627–44) reigns. Museo de Ávila.



139. Blue-and-white bowl. Jingdezhen, Wanli (1573–1620) – Chongzhen (1627–44) reigns. H: 5.8 cm, D: 21.3 cm. Museo Arqueológico Nacional, Madrid.

Nájera, La Rioja

The Alcázar, or fortress, of Nájera is located on a hillside between the historic town and its castle. Having driven out the Moors in 923, the kings of Navarre reconstructed and extended the castle, and erected a palace on the site of the Moorish fortress. It was given to the Count of Treviño in 1465, followed by the title Duke of Nájera, in 1482. In 1520 a group of Najerinos rose up against the 2nd Duke of Nájera, forcing him to take refuge in the castle. The fortress and town were sacked, but the

⁶⁴ Rinaldi 1989, p. 120, pl. 127, categorises this type of *klapmuts* in Group I, c. 1595–1610.

⁶⁵ Rosalía Serrano Noriega was the director of the excavation. I am grateful to Javier Jiménez Gadea, curator of the Museo de Ávila, for his help finding this shard.

⁶⁶ See Rinaldi 1989, pp. 120, 127; van Campen and Eliëns 2014, p. 47, figs. 4, 5.



180. Shard of a blanc de Chine magnolia cup. Dehua, Transitional – early Kangxi reign (1662–1720). Museu d'Història de Barcelona.



181. Blanc de Chine magnolia cup. Dehua, c. 1650, Ming – Qing dynasties. Art market.



182. Shards of a blue-and-white cup (exterior and interior views). Jingdezhen, c. 1700, Kangxi reign (1662–1722). Museu d'Història de Barcelona.

Another shard (fig. 182) is from a cup with fairly straight sides and a round rim, featuring a peony spray inside a double ring on the inside, with figures and peony sprays on the outside. The piece is dated to around 1700,⁹⁶ and has a 聖, 圣 (*sheng* – ‘sage’ or ‘holy’) mark inside a double circle.

CONVENT OF SANTA TERESA: The convent was founded in 1588 by a group of Discalced Carmelites from Pamplona, Navarre, under the prioress and founder Caterina de Rocabertí (Estefanía de la Concepción). Archaeological excavations at the site have yielded a number of shards, some dating to the sixteenth century and others to the late seventeenth century. The first pair of shards (fig. 183) corresponds to a blue-and-white bowl decorated with an elephant carrying a lotus flower that supports a double circle

⁹⁶ The fragmentary motif left might be part of the dress of a ‘Long Elisa’ (the image of a tall, elegant woman, often depicted on blue-and-white Chinese porcelain and named Lange Eliza by the Dutch); see comparable cups in Grosse 1998, figs. 85–90.



203. Blue-and-white garlic-head bottle salvaged from the *San Diego*. Jingdezhen, b. 1600. Wanli reign (1573–1620). H: 26 cm. Museo Naval, Madrid.

Francisco de Zurbarán (1598–1664)

Francisco de Zurbarán was born in Extremadura, but he was apprenticed to an artist in Seville in his youth, and he remained in that city for most of his life, becoming particularly renowned for his paintings of monks and nuns. His *Sleeping Child Mary* (fig. 213) reflects mid-seventeenth-century monastic tales of the Virgin's childhood. The sleeping Mary is deep in a spiritual dream, dressed in a red dress (symbolising love and royalty) and holding a blue mantle (hope and fidelity). The dark room she is in could be in Seville, with the windows shut to keep out the heat of a summer afternoon, and its furnishings are simple – just a rush-bottomed chair and a Chinese bowl holding some flowers: a rose (symbol of love), a five-petalled red carnation (the five wounds of Christ) and a lily (virginal purity) (fig. 214).¹³¹ This *kraak* bowl is similar to one from the *San Diego*, dating to around 1600 (fig. 215). The outside



213. Francisco de Zurbarán, *Sleeping Child Mary*. C. 1655. Oil on canvas, 103 × 90 cm. Galerie Canesso, Paris.

¹³¹ Museo de Bellas Artes de Sevilla 1998, p. 222.



214. Detail of fig. 213 with a blue-and-white porcelain bowl.



215. Blue-and-white bowl salvaged from the *San Diego*. Jingdezhen, b. 1600, Wanli reign (1573–1620). D: 14.2 cm. Museo Naval, Madrid.

DOCUMENTARY APPENDICES

Chinese Porcelain and other Orientalia
and Exotica in Spanish Archives

- 465 **DOCUMENT 50**
Sección Nobleza. Fondo Osuna, caja 512, documento 2. 1649
 In Inventory of the jewellery and goods left by Don Juan Alfonso Enríquez de Cabrera, Admiral of Castile, in the possession of Duchess of Medina de Rioseco, Luisa de Sandoval, his wife.
- 465 **DOCUMENT 51**
Sección Nobleza. Fondo Osuna, caja 440, documento 44. 1652–77
 A simple record of the jugs, porcelains, cups, dishes, bowls and plates from China and the glass that were brought from Algiers by the Count Antonio Alfonso Pimentel, the first of this name, being the 6th of this House, which were deposited in his fortress in the town of Benavente.
- 466 **DOCUMENT 52**
Sección Nobleza. Fondo Osuna, caja 498, documentos 1–15. leg. 498–1. 1664
 Inventory of the goods, jewellery and other effects in the possession of Her Excellency Doña Luisa de Sandoval, wife of His Excellency Don Juan Alfonso Enríquez, Admiral of Castile.
- 466 **DOCUMENT 53**
Sección Nobleza. Fondo Osuna, caja 1836, documento 6. 1675
 Inventory of the goods made in the city of Guadalajara in the year of 1633 before the scribe Diego de Yangües, of the goods of Her Excellency Duchess of Infantado, Ana de Mendoza. This record was made on the mandate of His Excellency Rodrigo de Mendoza y Silva, Duke of Infantado and Pastrana, grandson of the aforementioned lady in Guadalajara on the 20 September 1675.
- 467 **DOCUMENT 54**
Sección Nobleza. Fondo Frías, caja 894, documento 2. Serie inventario de bienes. 1533
 Inventory of Manuel Ponce de León, Count of Bailén.
- 468 **DOCUMENT 55**
Sección Nobleza. Fondo Frías, caja 1258, documento 5. 1543
 Partition of goods on the death of Francisco Álvarez de Toledo, Count of Oropesa, and Doña María de Figueroa, between Don Juan de Figueroa and Don Francisco de Toledo, their sons and residuary legatees.
- 469 **DOCUMENT 56**
Sección Nobleza. Fondo Frías, caja 1512, documento 2. Serie inventario de bienes. 1544
 Inventory of Pedro Girón Velasco. Authorised inventory order by the Constable of Castile Don Pedro Fernández de Velasco as trustee of Doña María Girón, daughter of Pedro Girón and Mencía, Counts of Ureña, of all the goods after the demise of her parents.
- 469 **DOCUMENT 57**
Sección Nobleza. Fondo Frías, caja 1699, documento 12. leg. 952, d.11: Serie inventario de bienes. 1553
 Inventories of the possessions of Luis de Benavides. Inventory and valuation of the possessions that was conducted on 29 July 1553 before Francisco de Herrera from Valladolid, with judicial authority, at the request of Doña Aldonza de Bazán on the death of Luis de Benavides, her husband and guardian of Don Jerónimo Pedro and Doña María de Benavides Bazán, her children.
- 470 **DOCUMENT 58**
Sección Nobleza. Fondo Frías, caja 1793, documento 28. Serie inventario de bienes. 1574
 Inventory of the possessions of Isabel de Mendoza, grandmother of the Duke of Uceda.
- 470 **DOCUMENT 59**
Sección Nobleza. Fondo Frías, caja 1683, documento 2. 1580
 General inventory of the goods left after the death of the Marquise of Cenete.
- 472 **DOCUMENT 60**
Sección Nobleza. Fondo Frías. Caja 614, documentos 20–24. Serie inventario de bienes. 1589
 Íñigo Fernández de Velasco, Constable of Castile, and his wife, Ana de Aragón Guzmán.

[Fol. 891v] Seven small *tortuga* [turtle-/tortoiseshell?] plates that were taken from the princess's auction, appraised at three reales each. [Which princess this refers to is not specified.]

[Fol. 893] Fourteen blue-and-white porcelain bowls (*albornías*) of different sizes and shapes, larger than the standard ones, appraised at six reales each.

Six deep bowls in the form of porcelains, appraised at eight reales each.

Five blue-and-white porcelains smaller and finer than the previous ones, appraised at eight reales.

A large porcelain and a small yellowish (*leonado*) dish, [both made from] clay from China, painted in blue, appraised at eight reales.

A blue-and-white porcelain pot without a lid, elongated and narrowing towards the neck and the base, appraised at eight reales. [An *albarello*].

Two blue-and-white porcelain jars (*frascos*) with lids and silver chains, one broken in the middle and appraised at twenty-four reales, the undamaged jar with its silver [chain] appraised at fifty reales.

Two large white jugs (*cántaros*) of Faenza pottery, each with two twisted handles that end in two masks on the body, one with a lid, appraised at four ducados.

Two flowerpots of the same [type of] pottery and shape as the two small jugs, appraised at six reales.

Another two flowerpots, smaller than those mentioned above, with blue and yellow branches on the body, appraised at four reales.

Another two large blue-and-white porcelain jars, with two round knobs, in a rope basket [?] with two handles in the shape of twisted ropes, appraised at six ducados each.

A blue-and-white porcelain jug with long neck and an elephant's head as a spout, appraised at six reales.

A green pottery jar with a long neck and a wide mouth, with sprays of the same [material], appraised at two ducados.

A large bowl (*albornía*) of the aforementioned clay, appraised at twelve reales.

Three nautilus shells, two small, the other one larger, appraised at three reales.

Transcription

[Fol. 832] *Doce cántaros de barro vidriados, los ocho blancos y cuatro azules y blancos, hechos a manera de tinajas, los cuellos angostos, con asas y escudos de las armas reales, tasados en doce reales.*

[Fol. 832v] *Dos ollas muy grandes de porcelana, azules y blancas, con sus tapadores con un botón por remate, guarnecidas de unas sogas de cáñamo con dos asas de la misma sogá con que se asen, tasadas a doscientos reales cada una.*

Dos duernos grandes de porcelana, a manera de media tinaja, azules y blancos por de fuera, y por dentro blancos, sin tapadores, tasados ambos en cuatrocientos reales.

Diez y siete ollas redondas, todas con tapadores, unas un poco mayor que las otras, de porcelana azul y blanca por de fuera y por de dentro blanca, con botones en los tapadores, tasadas en cien reales cada una.

[Fol. 833] *Una fuente de barro de Talavera, pintada de azul, con su tapador y cuatro gallones a los lados para echar agua, tasada en tres ducados.*

Un pote de porcelana azul y blanca, con brocal y tapador de plata, que parece haber tenido agua de olor, con una cadenilla de plata que ase el tapador, tasado en treinta reales.

Nueve picheres de diferentes barros y hechuras, todos con tapadores y un asa, tasados a cinco reales cada uno.

Una olla de barro morado, con una asa enroscada que la atraviesa sobre la boca y un pico, tasada en seis reales.

[Fol. 833v] *Cuatro garrafas de porcelana, la una pintada de colores y las tres azules y blancas, tasadas a nueve reales cada una.*

Una garrafa de barro negro de la China, con una redecilla del mismo barro dentro del cuello, tasada en cuatro reales.

Veinte y siete aguamaniles de porcelana, con asas, picos y tapadores de diferentes suertes y colores, hechuras y tamaños, los cinco de ellos están sin tapadores, tasados a nueve reales cada uno.

[Fol. 2] *Ottra alfombra bordada de la China de ocho Uaras de largo y quatro menos quarta de ancho tasada en Veinte y dos mill y quinientos reales ... 22.500*

DOCUMENT 34

AGP, Sección Registros no. 248, tomo II. 1746

[This section concludes with the following inventory because even though its date is beyond the scope of this book, some of the Chinese pieces it lists are described as antiques and therefore belong to the previous dynasty.¹³]

Translation

Will and testament of Philip V.

Old pieces:

[Fol. 50v] A large porcelain jar of three-quarters [of a *vara*] in height, in a brownish rope [basket] from India, with a broken lid.

Eight ewers of different sizes and colours.

Two dog figures resembling lions, their mouths open, their snake tails damaged.

A [figure of] King David with a blue garment and with the head of the giant Goliath at his feet, of two-thirds [of a *vara*] in height, missing an arm.

Two figures of Chinese men in blue, red and white porcelain, [fol. 51] the heads are missing.

A blue-and-white octagonal jar of one-third [of a *vara*] in height with its lid.

Two blue-and-white porcelain pots, of different shapes, their rims damaged.

A blue-and-white porcelain preserving pot (*olla conservera*) with a lid.

Six large blue-and-white plates, each two-thirds [of a *vara*] in diameter, in the manner of *junzieras*.

Another large plate, in the manner of a *junziera*, without a border, of more than one-third [of a *vara*] in diameter.

Four bowls (*escudillas*), two of them blue and white; of the other [fol. 51v] two, one is red, the other is blue.

Forty-nine scarlet, gold and blue porcelain plates (*trincheros*).

Five blue-and-white porcelain jugs (*bottijas*) of one *sesma* in height, with lids.

A blue-and-white jug without a lid, with gilded decoration (*labores*), the mouth damaged.

Three alabaster jars of one *sesma* in height, one with a lid.

More jars similar to the previous alabaster ones with lids.

A square alabaster salt cellar [fol. 52] with a lid, the mouth damaged.

A black clay flowerpot from India with red figures.

Two alabaster heads of emperors of one-third [of a *vara*] in height; one of them missing its pedestal.

An alabaster fountain with a gilded moulding.

A glazed bowl from India.

Twelve plates from China in the form of *compote* dishes of one-third [of a *vara*], one of them broken.

Six blue-and-white plates from China in the form of silver plates (*trincheros*).

Five smaller [plates] of different types; one is [fol. 52v] damaged.

¹³ The inventory of the only royal Chinese porcelain service made for Philip V, dated circa 1730, was found during the research for this book. See also Grupo de Investigación Complutense Arte de Asia 2009, p. 144, ill. 37 and 30.